REVISED

SYNOPSIS

"A Study of the Archetypal Images, Myths and Legends

In the Works of V. S. Naipaul"

A SYNOPSIS SUBMITTED TO

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Title of the Thesis-

"A Study of the Archetypal Images, Myths and Legends In the Works of V. S. Naipaul"

Introduction-

Sir V. S. Naipaul is an essayist and novelist who won the Nobel Prize for literature in 2001. Trinidadian by birth, Indian by descent and British by choice, Naipaul began his career in the 1950s. He built a reputation as a skilled writer on the strength of early novels, including The Mystic Masseur (1957), A House for Mr. Biswas (1961) and In a Free State (1971, Booker Prize). During the 1960s and '70s he stirred controversy for his essays and books on post-colonial cultures in the Caribbean, Africa and India. Supporters say he is unsentimental, while critics call him insensitive, if not worse. A world traveler based in England, during the 1980s he began writing about Islamic fundamentalism and has since become known as a harsh critic of its culture. Political controversies aside, Naipaul is recognized as one of England's best living writers, knighted in 1990 and awarded the Nobel Prize for literature in 2001. His other works include the novels The Enigma of Arrival (1987), A Way in the World (1994) Half a Life(2001) and Magic Seeds (2004); a non-fiction account of his travels through the Caribbean, The Middle Passage (1962); his exploration of his relationship with India, An Area of Darkness (1964); his novel set in Africa, A Bend in the River (1979); and his controversial books about travels in the Islamic world, Among the Believers: An Islamic Journey (1981) and Beyond Belief: Islamic Excursions Among the Converted Peoples (1998). He won critical recognition with A House for Mr. Biswas (1961), about an immigrant's attempt to assert his identity and independence. Other novels that explore, in an often harshly critical tone, the disintegration and alienation typical of postcolonial nations include In a Free State (1971, Booker Prize), Guerrillas (1975), and A Bend in the River (1979). He also wrote The Enigma of Arrival (1987), Half a Life (2001), and non-fictional studies of India. Naipaul was awarded the

Nobel Prize for Literature in 2001. Naipaul has been called "a master of modern English prose" in *The New York Review of Books* and has been awarded numerous literary prizes including the John Llewellyn Rhys Prize (1958), the Somerset Maugham Award (1960), the Hawthornden Prize (1964), the W. H. Smith Literary Award (1968), the Booker Prize (1971), the Jerusalem Prize (1983) and the David Cohen Prize for a lifetime's achievement in British Literature (1993). In 2001, he won the Nobel Prize for Literature. In 2008, *The Times* ranked Naipaul seventh on their list of "The 50 greatest British writers since 1945." Naipaul proves himself to be a master of the global novel. Our world is richly alive with mysteries, forces, and energies of which we are but dimly aware. Something is always calling us to it, inviting us to cross the various thresholds of understanding. Indeed, humanity's greatest quest has been to attune and re-attune our senses to better perceive these subtle cues. Like many of the world's wisdom traditions, V.S. Naipaul's work on the archetypal images, myths and legends have a particular connection with his novels. Naipaul focused on the psychoanalytic features of archetype. Archetypes are patterns and behaviors; are primordial image which are part of our psyche and social system and uncovers the common elements of humanity that binds us together. When we dream, we form images unconsciously. These images correspond to the sacred images, stories and myths of primitive people. The archetype owes their origin to the myth, legends, folktales, rituals and even dreams and customs.

The present analysis is intended to shed some light on V. S. Naipaul's use of myth, recurrent mythical images and archetypal patterns in his works. This study analyses V S Naipaul's archetypal images making particular references to his major works namely, A HOUSE FOR MR. BISWAS(1961), In a Free State (1971) GUERRILLAS (1975), A BEND IN THE RIVER (1979), HALF A LIFE, (2001) and MAGIC SEEDS (2004). The study confined to the functions and significance of the archetypal images, myths and legends represented in the

aforementioned works. V S Naipaul tried to reflect the insecurities and footlessness of modern life through mystical motifs; he showed a modern man who has become alienated from himself and nature. V S Naipaul is probably the most famous extent author in what is known as the travel genre. The Trinidad-born Nobel Laureate's body of fictional and non-fictional work spans the globe. It covers such spaces as Africa, Argentina, his native Caribbean, ancestral India and the Islamic world. Naipaul very fruitfully describes the Hindu customs, rituals, rites, superstitions, magic, wisdom of auspicious hero, Indian psychology and philosophy of Karma, Dharma and Moksha. The present study focuses upon how Naipaul employed these traditional motifs to universalize a particular vision of reality and aim to do this discovering and describing various kinds of archetypes commonly employed by Naipaul and their contribution to Naipaul's fictions. This archetypal framework is taken as a basis for more detailed consideration of each of the six novels.

V S Naipaul's novels are discussed in chronological order with the object of suggesting ways in which Naipaul's archetypes developed in the course of his career as a writer of fiction. With the considerable body of work, fictional and non-fictional, in which the subject of religion has featured, Naipaul has situated his reflections on religion within the framework of societies that have recently emerged from colonialism. He has explored how religion operates in these emergent societies, the way in which it functions in the post-colonial order.

A Brief Review of the Work already done in in the Field:

V S Naipaul has been a much discussed author and a great number of critical studies have already appeared. Generally these critical studies particularly deal with the multiculturalism, travelogues, identity crisis, Alienation, Narrative techniques, Quest for Existence, socio-political cultural study, themes of individual rootlessness and cultural deprivation that are the effects of colonial history, the most controversial critics of the effects of imperialism in the Third World and religion, social and gender discrimination, racism, exile, and search for cultural and personal identity. As much has been explored, this dissertation would explore V S Naipaul's use of archetypes, myths and legends in his efforts to communicate his vision of life. This study argues that Naipaul's progress from fantasy to prophecy. Depending on this progress, Naipaul's archetypes evolve. This investigation familiarizes the reader with how archetypal images, myths and legends enable the author to communicate his vision of reality, which is essentially timeless.

Objectives :- The objectives of this study are:

1 To explore the novels of V S Naipaul to prove that archetypes slowly evolving through myths and rituals and is getting established in his works.

2. To attempt a critical, historical analysis of the self-concept of Indian culture as derived from socio-religious, political and cultural traditions and beliefs, down the ages.

3. To apply many psycho-social-religious theories, Feminine Archetypes and psychological archetype theories, to trace the root cause of gender-based oppression.

4. To establish the quest for identity of V S Naipaul who writes using the archetypal journeys technique.

5. To establish that Parental Conflict and Relationships in the novels of V S Naipaul making his presence felt in a striking way by means of self-assertion with roots in modem education,

exposure to development, cultural contacts and the exploitations of one's capabilities and mental resources.

6. To point out how the sacrificial rites through pain and suffering the character overcomes feelings of despair, and through a process of self-realization to achieve self- actualization in society at large.

Noteworthy contribution in the Proposed Field of work:

The proposed work has no exclusive parallels in the body of criticism on V S Naipaul's fictions. However there are some works which are worthy of note on V S Naipaul by various research scholars and other authors. The proposed work will explore V S Naipaul's use of archetypes, myths and legends in his efforts to communicate his vision of life. This study argues that Naipaul's progress from fantasy to prophecy. Depending on this progress, Naipaul's archetypes evolve. This investigation familiarizes the reader with how archetypal images, myths and legends enable the author to communicate his vision of reality, which is essentially timeless. The following may be sustained as illustration:

01. Dalrymple, William: A Writer's People: a Way of Looking and Feeling by V. S. Naipaul Times September 23, 2007

02. Anderson, Linda R. "Ideas of Identity and Freedom in V.S. Naipaul and Joseph Conrad." English Studies 59 (1978): 510-17.

03. Atkinson, C. William. "At the Inner Station: Conrad, Greene, and Naipaul on the Congo." Phd. Emory University, 1991.

04. Bala, Suman. V.S. Naipaul: A Literary Response to the Nobel Laureate. New Delhi: Khosla Pub. House, 2003.

05. Brunton, Roseanne. "The Death Motif in V. S. Naipaul's The Enigma of Arrival: The Fusion of Autobiography and Novel As the Enigma of Life-and-Death." World-Literature-Written-in-English, Singapore (WLWE) 29.2 (1989): 69-82.

06. Clemens, Walter C. Jr. "The Third World in V. S. Naipaul." Worldview 25.Sept (1982): 12-14.

07. Carpentier, Martha C. 1998. Ritual, Myth and The Modernist Text. The Influence of Jane Ellen Harrison on Joyce, Eliot, and Woolf. Amsterdam: Gordon and Breach Publishers.

Proposed Methodology during the tenure of the research work:

MLA Handbook for writers of research work, seventh edition, edited by Rosemary G. Feal

Expected Outcome of the Proposed Field of work:

The main part of the method is a close reading of the primary and secondary sources. The primary sources are the novels of V S Naipaul and his other prose writings. His writings will be scrutinized in the light of psychological and literary theories. The secondary sources include various book length and shorter studies on his novels. The methodology aims at scrutinizing his literary achievements to establish that there is a new self-concept emerging from the novels of V S Naipaul. . This investigation familiarizes the reader with how archetypal images, myths and legends enable the author to communicate his vision of reality, which is essentially timeless.

Bibliography in standard format:-

A useful bibliography of V S Naipaul's work and another of recent critical works have been appended. The bibliography is divided in: Primary resources and Secondary resources.

List of Published papers of the candidate: Nil

Chapter 1 – Introduction

Sir Vidiadhar Surajparsad Naipaul (1932) Trinidadian by birth, Indian by decent and British by choice, Naipaul began his career in the 1950s . Naipaul is recognized as one of England's best living writers. Naipaul was awarded the Nobel Prize for literature in 2001. Naipaul proves himself to be a master of the global novel. Thus hailing from Indian ancestral life and adopting colonial and occidental British or European living. V S Naipaul has emerged over as one of the most controversial figure of contemporary period who excites contrary feelings. Naipaul's writing have appeared at regular intervals through half a century, from 1957 to 2004, amounting around 30 titles. This chapter will scrutinize V S Naipaul's fictions from 1961 to 2004 for research study and his novels are discussed in chronological order with the object of suggesting way in which Naipaul's use of archetypes, myths and legends developed in the course of his career as a writer of fiction. Although every people has its own distinctive mythology which may be reflected in legend, folklore, and ideology—although, in other words, myths take their specific shapes from the cultural environments in which they grow—myth is, in the general sense, universal. It will attempt to concentrate on the development of V. S. Naipaul as a Writer and the chapter identify the dominant archetypal approaches and further selects the most appropriate framework for study of myths and legends in the works of V S Naipaul. The present study focuses upon how Naipaul employed these traditional motifs to universalize a particular vision of reality and aims to do this by discovering and describing various kinds of archetypes commonly employed by Naipaul and their contribution to Naipaul's fiction. The present study is wholly devoted to the proposition that Naipaul progresses from fantasy to prophecy. Depending on this progress, Naipaul's use of myth and mythical archetypes evolves. His archetypes in his novels, which are limited to nature and earth archetypes, change over a period of time into usually more advanced

ones. Stated simply, archetypes are "universal symbols." As Professor Wheel Wright explains in Metaphor and Reality (Indiana, 1962), Throughout his writing career, Naipaul extends and expands the scope of his archetypes. This archetypal framework is taken as a basis for more detailed consideration of each of the six novels, namely A House For Mr.Biswas (1961), In A Free State (1971) Guerrillas (1975), A Bend In The River(1979), Half A Life, (2001) and Magic Seeds (2004). Naipaulian sense of mythology which is used to differentiate fantasy from prophecy is a narrative form. Mystification is an artistic form which is used to refer to an extraordinary variety of themes. The use of the mythological motifs and archetypes in the literary works of the period is not accepted as a return to the primitive mythology, since what is in the forefront is the inner world of the modern man. Mythical motifs and archetypes are a means of exposing the individual psychology. The newly emerging branches of science such as psychology and psychoanalysis have put new meanings on mythical archetypes, since they have been seen as the products of the unconscious. The inner world of man has found its expression in mythical archetypes. Thus, modern psychoanalytical myth criticism has begun to be used in the analysis of literary works. An archetype is a primordial image perceived across cultures inherited from time immemorial issuing from a 'collective unconscious'. An archetype is a mythic symbol, which is deeply rooted in the unconscious, more broadly based on a foundation of universal nature than an ordinary literary symbol, and is more generally expressive of the elemental in man and nature Naipaul's mythical motifs and archetypes are the main core of his fiction. His deep interest in the unconscious in the creation of a work of art is indicative of his preoccupation with the roots of mankind and the universal truths concerning mankind. This dissertation aims at filling this gap. In order to follow Naipaul's development as a fiction writer and his progress from fantasy to prophecy, archetypes have to be treated with

great care in a broad context. The archetypes in the texts will be examined in the light of Jungian archetypal criticism. The focus will be mostly on nature, earth, mother, child, hero archetypes; character archetypes such as shadow, anima, animus, persona and self; and universal archetypes such as good, evil, love and friendship. But this does not mean that the dissertation will ignore the other types of archetypes. Dealing with other existing archetypal symbols and those previously ignored will expand the scope of the dissertation. This dissertation does not attempt to put forward a model on the theory of archetypes. Instead, it intends to shed some light on the archetypes which are used in Naipaul's works.

Chapter 2: Plumbing Mysteries Inheritance and Naipaul's use of Myth

Stories and storytelling have been a part of Indian culture and life in general. Folk tales, legends and epics have been interiorized by the people even as they listened to highly improbable situations in an unreal life through the highly improbable lives of gods, goddesses, kings and queens, they try to civilize mankind. Myth is ubiquitous in time as well as place: it is a dynamic factor everywhere in human society; it transcends time, uniting the past (traditional modes of belief) with the present (current values) and reaching toward the future (spiritual and cultural aspirations). In sum, to quote Professor Schorer," it is the essential substructure of all human activity". V S Naipaul's was a family of story-teller and his father; a 'magic parent' who knew how to tell a story. It is obvious that Naipaul borrows the technique of story-telling from his family and Indian folk tales and epics. The aim of this chapter is to analyze Naipaul's use of myth, recurrent mythical images and archetypal patterns in his efforts to communicate his vision of life. The focus is on how Naipaul employed these traditional motifs to universalize a particular vision of reality. Naipaul tried to reflect the insecurity and rootlessness of modern life, and especially man as the pitiful victim of a world of brute force who becomes alienated from himself and nature. Naipaul dramatized complete loneliness which an emphasis upon the private world and the interior journey toward personal understanding could cause. But there is a deliberate subversion of the purpose of folk tales and epics and present a more complete and complicated vision of reality that emerges out of the apparent unrealistic and unbelievable and often chaotic happenings. There is a wide gap between the life that is presented by these narratives and the real life that is lived by ordinary human beings. Set against this backdrop is this new form which mirrors real life. It is its veritable closeness to life that makes it very popular. The novel acquired a distinct identity especially during the colonial period. The flexibility of the form and the freedom of the genre was the main reason which made it very

popular among the intellectuals. Naipaul's highly subjective fiction is to consider it as the mastery of epic tale of someone. A House For Mr. Biswas it sheds light and sets up a framework on Naipaul's use of myth, mythical motifs and legends can be judge. The purpose of this chapter is also to investigate what myth is, the disciplines which have figured prominently in the development of myth criticism, to examine the relation between myth and literature in the twentieth-century, and lastly to analyze Naipaul's use of myths and mythical symbols. This chapter will provide a theoretical background for the following chapters. The story tellers wanted not only to entertain but also to create awareness about the pathetic life of Indians in general. Thus in the beginning the Indian Novelists presented an acute awareness of traditional values, spiritual concepts and also the urge to infuse modernity in Indian life. The novelists, we feel, were delicately poised between the two powerful worlds. This chapter proposes to study the use of myths inherited from ancestors of Naipaul and plumbing in the vein of alien.

Chapter-3 The Dreadful Faces of Earth: Feminine Archetypes in his Novels

The present study entails an examination of one of the significant archetypes expressed in V S Naipaul's Fictional work. One of the central themes in the fictional pieces published under the title *In a Free State* is the elusive nature of freedom. Each narrative contains one or more characters that run away from home only to discover that the "free state" they have run to is no less entrapping than the one they have escaped. The idea of the other home seems to reassure only to deceive, a discovery that Naipaul's characters in this work, as well as elsewhere, seem to make while they resign themselves to their new "prisons." This theme derives much of its force from Naipaul's efforts to invest the land with the archetypal significance of Mother Earth, the force that gives life only to take it back, that nurtures only to destroy. Importantly, too, this particular view of the land is invariably linked to the image of woman in the narratives; land and woman often emerge as metamorphic entities whose roles are pieced together in an extended pattern of parallelism, especially in the consciousness of the male protagonists. Woman appears as the land's representative or "proxy," to use Paglia's term which identifies women with nature. This intricately woven design of archetypes clearly reflects the complexity of Naipaul's vision of feminine force and accounts for the narratives' distinct feminine presence. This image of the mother figure as a formidable adversary is transmitted to the land—to Mother England first, which assumes the dimensions of a dark prison cell for her repressive traditional expectations (Bobby, in fact, is literally jailed for homosexual practices). His yearning for a second birth, away from the shackles of England, finds a clear expression in his fantasy quest of driving endless miles through a cold and rainy night in an effort to reach a womb-like cottage on top of a hill: "There would be a fire there, and it would be warm and I would be perfectly safe." Notably, too, this cottage is a timeless place where Bobby steps on his watch and refuses to mend it, fulfilling thus a desire "to give up, to be nothing, to do nothing.

Chapter 4 The Quest of Search: Archetypal Journeys.

V S Naipaul undertakes a long journey to understand one's responsibility for a world shared with fellow human beings from past, present and future, and with individuals of different cultural and ethnic background, ancient or modern and strangeness in self, history, and the world. The quest: the hero (savior, deliverer) undertakes some long journey during which he or she must perform impossible tasks, battle with monsters, solve unanswerable riddles, and overcome insurmountable obstacles in order to save the kingdom. His journeys denote the mystic sense associated with initiation or transformation. They are not only his observations of his physical experience but literally they evolve an archetype psychic feelings who wants to draw an allegorical narrative through his inner vision by exploring the waking vision of the stations that he travels. V S Naipaul's travelogues may be described as narratives of an expatriate argumentative Indian who in the process of searching his entity curiously comes across the cultural practices in India, in Pakistan and in Iran, which are co-incidentally correlated in determining their origin, history, religion and identity forming truths. His sensitive records have an empirical outlook for moral and social inquiry and demystify the dimensions of memory, desire, consciousness, structure and sustainable development. In this chapter will explore globalization, exile, and identity as concepts through which the characters apprehend the possibilities for agency and being in various "first" and "third" world contexts. V S Naipaul's novels are concerned with individual's quest for identity in changing milieu. In most of his novels, he not only chronicles life but also analyses and clarifies the realities confronting human being. Alienation of such characters as Mohun Biswas from A House For Mr. Biswas; Willie Chandran from Half A Life; Bobby and Linda from In A Free State; Jimmy and Jane from Guerrillas shows constant search for identity of their own in an entirely cold and indifferent atmosphere with "Half a Life" he has given us a powerful tale of one man's journey from childhood to middle age while at the same time creating a resonant parable about the convulsions of modern history, both the dying of old inequities and the rise of new illusions, and their spiritual legacy of homelessness and dislocation. By elegantly compressing both the emotional arc of his Willie's life and the social realities of his background, Mr. Naipaul endows his story with the heightened power of fable.

Chapter 5 Half A Life; Racial Prejudices and Clash of Culture

His Brahmin origin, gave him a caste certainty, a high sense of the self. A classification based on descent and occupation, the caste system has been India's own variety of racism. At the helm of this caste system come the Brahmins (priestly caste) who consider the lowest castes to be untouchables. Having grown up aware of his 'high' ancestry, how does Naipaul view the survival of the caste system? In HALF A LIFE (2001) the protagonist is Willie Somerset Chandran, born in India in the 1930s. His second name he has got from the English writer Somerset Maugham, who has met his father. Willie moves to London, drifts in bohemian circles, publishes a book, marries Ana, a woman of mixed African descent, and moves with her to Africa, to her family estate. Willie has problems to come in terms with himself, as the son of a Brahman, who has married an "untouchable." His father is a rebel who ends at a monastery. Willie rebels against his own background and the wishes of his father, with whom he has more in common than he admits. In his wife's home country, in which colonial system is breaking down, Willie is also an outsider. After eighteen years he decides to leave her, and find his true identity. He has lived half a life, a shadow life, but Naipaul doesn't tell will happen to him. Willie's existential search continues and the rest of his story is left open. Having engaged in a surreptitious and brutal sex life, Willie bumbles along passively and marries the first woman who admires his writing. He then follows her—a mixed-race Portuguese-African—to her estate in one of Portugal's East African outposts. Here he is no less an outsider than he was in London or India. Colonialism is coming to an end, rebellion is simmering, and in no time Willie discovers the real Africa, which resembles an uglier and more extreme version of London, minus the Britannic gentility. The dark center of this book is race. The novel brims with stereotypes certain to make most of us uncomfortable, with Africans faring the worst by far (the men are sex-charged, the women sluts). Apparently not even colonialism could save Africa from itself. Yet

Naipaul is no kinder to the European interlopers, and his novel as a whole amounts to a sneer at hypocrites of every stripe. Hardly a single character escapes the authorial lash, and typically enough, the only decent person in the book—Willie's wife—is humiliated and alone at the end.

Chapter 6 Magic Seeds; Parental Conflicts and Relationship

Naipaul's work has been described as an examination of "the clash between belief and unbelief, the unraveling of the British Empire, the migration of people". Controversial both in terms of his perceptions of postcolonial nations and of postcolonial literary criticism, Naipaul, who won the Nobel Prize for Literature in 2001, at an earlier point declared the novel dead and postcolonial nations half-baked. Mistaken identity, of course, has been the province of much postcolonial fiction. An important feature of this writing is the manner in which misrecognition has haunted all cognition. History is often a detour into fiction in this literature, an attempt to create a narrative of the self in a fantasy zone of displacement, mirroring in some ways the history of the immigrant. In Half a Life, we also accompany Willie on his path to self-discovery as a writer in London. This is Naipaul's turf. Again, as in his fragmentary memoir Finding the Center, Naipaul prepares us not only for the excitement of writing or its difficulties but for the discovery, touched with belittlement, of the colonial life as a subject of metropolitan consumption. Willie is told by a friend, "India isn't really a subject. Magic Seeds is a sequel to Half a Life, in which Willie Chandran has travelled from India to become a student in London, and published a book of stories. Later on he marries a woman of mixed Portuguese and African ancestry, lives in her Portuguese African colony for 18 years, and at the point of the colony's independence, leaves to join his sister in Berlin. This is where Magic Seeds begins. Willie's sister Sarojini, an indefatigable critic of his passivity and lack of commitment, is now a leftwing film-maker, with access to revolutionaries all over the world. Inspired by her diatribes, Willie agrees

to go back to India to join a guerrilla band. Typically, he joins the wrong group and undergoes a long period of aimless marching, murder and hiding out in the forest. Years later he escapes and is imprisoned. His sister, however, recruits Roger, an English lawyer and publisher who had known Willie during his student life. In a short while he is on a plane to London, where Roger finds him a rich patron and a job on a trade journal. The book ends with Willie reflecting on his life and on Britain's new multi-racial identity.

Behind the story is an odd sleight-of-hand. Famously, the young Naipaul saw himself as escaping from a culturally insignificant world - coming home to a European society grounded in a classical culture, which he understood better than most. Since then his writing has waged war against "inferior cultures" and individuals. Naipaul himself was absolutely clear that he belonged to a superior tradition, and in his fiction his voice was that of the unmoved mover, a godlike narrator from the upper regions who knows all and sees all. However, Magic Seeds introduces a curiously chastened commentary. Willie realizes that there are two worlds, but unlike the young Naipaul's protagonists Willie understands something else. "The two worlds co-existed. It was foolish to pretend otherwise. He was clear in his own mind now to which world he belonged. It had seemed natural to him 20 years and more years ago, at home, to want to hide. Now all that followed from that wish seemed shameful." In Magic Seeds , Willie arriving in India sees a sweeper operating in the same manner, "giving the floor a suggestion of thinly spread grime", and the sight prompts the reflection that: "Twenty years ago I wouldn't have seen what I am seeing now... I have come from a world of waste and appearances. I saw quite clearly some time ago that it was a simple world, where people had been simplified. I must not go back on that vision. I must understand that now I am among people of more complicated beliefs and social ideas, and at the same time in a world stripped of all style and artifice. This is an airport. It works. It is full of technically accomplished people. That is what I must see."

The movement between these two different ways of seeing might have been interesting, but while Willie continues to criticize his former self, his conclusions don't actually represent any important shift in his opinions. It's as if the author, reading his more hostile critics, has set out to prove himself capable of responding to the contemporary world.

Chapter 7 Conclusion

This study explores Naipaul's use of myth, recurrent mythical images and archetypal patterns in his efforts to communicate his vision of life. An analysis of his use of archetypes sheds light on his development as a novelist since the mythical images and archetypal patterns in his novels are the core of his fiction. The idea running through the preceding chapters is that Naipaul begins his writing career with fantasy and ends it with prophecy. Naipaul's differentiation of fantasy from prophecy A House For Mr. Biswas according to the type of the mythology they have is the most obvious indication that his archetypal patterns specify the precise function of his use of myth in his progression from fantasy to prophecy. Thus, if we survey the sequence of his archetypes, we see that Naipaul employed nature and earth archetypes, character archetypes and universal archetypes consecutively throughout his fiction.

While following the development of his fiction in connection with his use of archetypes, it is essential to take into consideration the literary tradition in which Naipaul grew up, and the social and political upheavals in his own time. Since this was a period of social, cultural and ideological changes, it nurtured Naipaul's mind in a unique and creative manner. His fiction undergoes marked changes during these years. His quest involved restoring to man's divided soul the unity that he believed man once had. In his fiction, Naipaul explored the subtle changes in nature, in the human psyche and in the universe and conveyed them with archetypes rather than by direct statement. Naipaul saw clearly the transformations in nature, in

human affairs, and in the world, and he felt that these changes could only be represented with the contents of the collective unconscious, namely archetypes.

The first phase, when he was associated both with nature and earth archetypes, is characterized by a self-conscious romanticism. The second main phase of Naipaul's writing career was dominated by his commitment to human nature. In the final phase of his writing career, Naipaul reconciles elements from his earlier periods, fusing them into a mature archetypal symbolism. His writing becomes less personal and more public. The most important reason for Naipaul's use of nature and earth archetypes in early novels can be attributed to the great social change caused by industrialism. There had been a rapid change before his lifetime as the nation was transformed from an agricultural country to an industrial one. He saw that man is not close to the land as his ancestors. The old harmony between man and nature no longer exists. They were related parts of a harmonious whole in the past. The industrial revolution and its subsequent transformation of the society and human nature are among the major springs of Naipaul's nature and earth archetypes. His archetypes in the earlier phase of his writing career stem from earth and nature deities. These archetypes are the first steps in his authorship. Naipaul's nature and earth archetypes are the products of a rebellion against industrialism, which breaks the connection between the past and the present. The old harmony in the classical myths and the archetypes which stemmed from the earth and nature helped man to hold onto life. Naipaul's primitive myths and archetypes created strong bonds among his characters, and between his characters and nature. Man never felt isolated and alienated in the past, since he always belonged somewhere. By using archetypal motifs, which are primordial, Naipaul endowed his works with universal significance. He showed us how great was the gap between the primitive cultures of the past and the modern

society of the present as a result of which twentieth century man had become oppressed, alienated, lonely and miserable.

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